Figure

QUARTERLY

ONE DOLLAR

PHOTOGRAPHY
SCULPTURE
PAINTING

SPECIAL
LIGHTING
ISSUE

PETER GOWLAND'S
UNDERWATER
NUDE
STUDIES

THE MODEL
IN CARTOONS
BY
JEFFERSON
MACHAMER

BEN STAHL
DRAWS THE
FIGURE

VOLUME ELEVEN

introduction...

Originally intended as a guide for photographers, FIGURE has heeded the requests of its readers and, with each issue, broadened its scope to incorporate articles of interest to painters and sculptors. With this issue we take a firmer step in that direction. To the growing list of contributors: Vargas, Egon Weiner, Paul Pinson, John Rogers Cox, Paul Kufrin, Xavier Cugat and his caricatures, the countless others; we proudly add the highly-regarded names of Ben Stahl, Henry Moore and Jefferson Machamer.

contents

art

Ben Benson describes how
Ben Stahl Draws the Figure 4

Richard Frooman, sociology in oils,
The Figure and the City 20

Jefferson Machamer demonstrates
The Model in Cartoons 35

photography

Andre de Dienes, natural light,
The Sun and Mr. De Dienes 12

Keith Bernard, studio lighting,
There Are No Secrets 22

Peter James Samerjan, high and low,
Key Your Lighting 28

Clarence Koch, ring lighting,
P. H. Oelman and the Feminine Ideal 40

Danny Rouzer, bounce strobe,
Speedlights and the Fragments of Time 50

Peter Gowland underwater
Gowland and the Mermaids 60

sculpture

Stan Holden describes
Terra-Cotta, Well Done 46

Clarence John Laughlin photographs
Henry Moore's Exploration of Space 57

George E. von Rosen
publisher

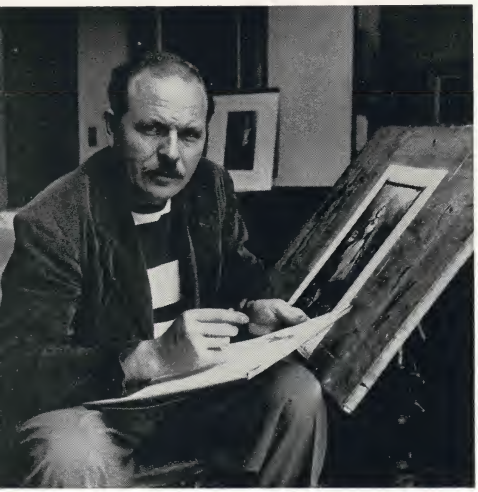
Vincent T. Tajiri
editor

Sydney Barker
art director

Daniel D. Teoli Jr.
Archival Collection

By Ben Benson

BEN STAHL draws the figure



Ben Stahl

WHEN Ben Stahl talks of painting there are often not words enough. He stares down at his hands on the table top and furrows his brow in mild frustration, amused and annoyed at his inability to find exactly the right words for something he feels should be explained. As he talks, the sensitive mobile lines of his face change rapidly and the big capable hands are never still. Of his own work and himself there is no hesitation, no searching for words. He throws his arms wide and laughs as he sums it all up: "Hell, as far as I'm concerned, there just isn't anything else worth doing."

This is the man who stands in the front rank of American illustrators, his work more in the realm of fine art than that catch-all category "commercial". Master of the tenuous magic called style, his paintings need no signature to identify the artist — a rare distinction on the slick pages of the national

Commercial artists, *according to Stahl, who can draw beautiful girl with equally beautiful body will have little trouble earning better than average income. Illustration, below, is currently being used on the cover of Famous Artists School's Talent Test mailing piece.*

Most beautiful body *Stahl has ever seen is attributed to the model who posed for this Stahl painting. While reproduction loses effect of color original, it is noted that torso tones were held to minimum in order to retain pure whiteness of skin. Stahl disagrees with those who believes that ideal woman has slender hips; rather, he believes that width of the hips should equal in proportion that of shoulders.*

***Mysteries of mood**, implications of emotions and psychological effects of atmosphere are the real challenges to Stahl. Once, in search of faster method to get his impressions down, Stahl tried working with caseins, colored inks, returned to oil on canvas.*

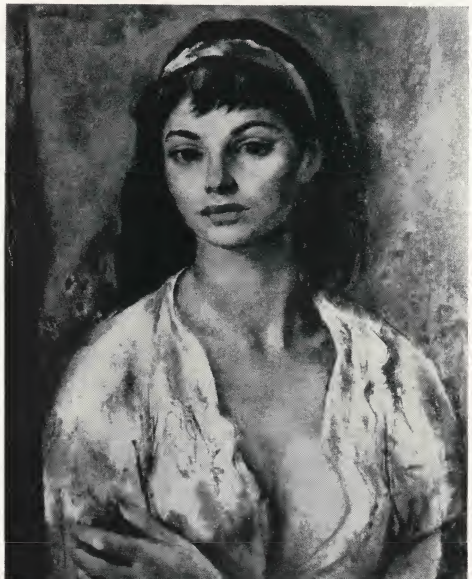
magazines today, where the majority of the illustrations might have flowed from the same brush.

As a personality, Stahl is as stimulating as his work. You take him as he is. Big and relaxed, with an easy assurance, he's easy to take. There is no room in his makeup for the arty and the pretentious. His talk and his manner are frank and open, he has no illusions about himself. You are aware that here is a man who would have succeeded in any field he chose had there been any question of choice, but of course he made his mind up on that long ago.

Stahl believes that illustration, whether done for an editor or an advertising account, is a creative art. It is the responsibility of the artist, therefore, to derive the essence of meaning from a situation, interpreting and then communicating this impression in the most meaningful manner. To Stahl illustration is also a serious business. As such, it has a function to perform. That function in most cases is to capture the reader's attention and sell him on something, whether an evocative invitation to a story in the Post or the idea that a particular product has certain features that make it highly desirable. This requirement need not be a restraining element. That Stahl's work retains the flavor of individuality and his particular approach to problems, is proof enough that the functional aspect of illustration need not dominate or exclude creative interpretation. It is a challenge he has long since accepted and ceased to worry about. To him the real challenge lies in the ever-changing mysteries of mood, the implications of emotion, the psychological effects of atmosphere.

This concern has made him a restless experimenter with the paraphernalia of his craft. He is a tireless juggler of shape and form and color, working at a furious pace. "Get it down," he says. "Forget the details. Do them later. Think in terms of mass, of forms, of bigness."

His own working methods are characteristic of Stahl's whole approach and philosophy. Beginning a picture he



***Mulatto girl** who, aside from skin color, looked like Caucasian was subject for portrait. Stahl tried to capture her delicate, innate innocence and her total indifference to partially exposed breast which, he felt, symbolized an allure of which she was unaware.*

will make innumerable rapid thumbnail sketches, experimenting, clarifying his thinking, until an idea begins to excite him. Sometimes this comes quickly, other times the floor becomes littered with discarded attempts before he feels the picture begins to jell. He draws with a fluid ease from his imagination, avoiding the use of models or photos whenever possible. They have a tendency to restrain the free play of his imagination in achieving the emotional effects he is most concerned with and he distrusts them. When he feels the sketches have captured the spirit he is after, he transfers them to the board or canvas and begins to paint.

"Keep the picture flexible from start to finish," is his advice to the beginner. "By so doing, you can make changes and additions easily as the painting progresses and your feelings toward it change. New concepts and ideas can be easily worked in without major repairs. This is one of the chief problems of beginners. They worry about details, painting and repainting minor segments when their concern should be for the painting as a whole. It is the total effect of the picture that counts."

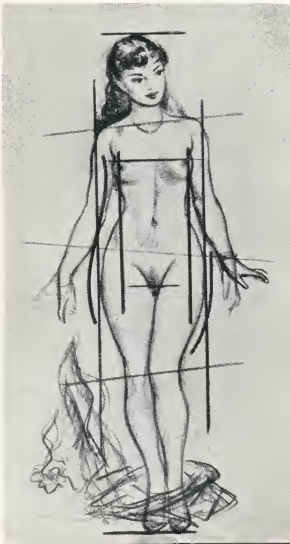
About that special line, that fascinating highlight, and all the other multitudinous details, Stahl says: "Forget them. They'll only sidetrack you. Approach your painting with a certain attitude, a considered understanding of what it is to mean and what effect you want it to have, and then work at it retaining that attitude. After you have the total impression down on canvas, then go back to polish and refine details and worry about the 'finish'."

"Pick your masters well," he says. "Evaluate and consider before you decide what is good or bad. Because something is popular — a current fad which indicates the road to quick success — don't grab at it as an answer to your problems. Find your own way, retain simplicity, be honest with yourselves."

"The painting that looks like a photograph is a lousy painting," says Stahl, and he bangs the table with his fist. To him photography can never share the same muse as that of the painter. "They are entirely different and the reason for that difference is the human factor. The photograph is the culmination of a cold mechanical act of a machine which at best becomes an extension of the eye forever confined to the limits of reality. As an instrument for the documentary recording of reality I admit there have been great photographers and great photographs, but it is that reality that stirs the viewer and the talent of the photographer is like that of a hunter, in that he can capture and retain a fleeting instant, but in no way change or interpret the situation by imparting to it anything of himself."

He has sincere respect for the work of men like Cartier-Bresson, Eisenstaedt, Werner Bischof; he believes they are using the camera as it can most effectively be used. "The photographs of Matthew Brady and the men who worked with him in the Civil War are among some of the greatest ever done", says Stahl. "The very crudity of their equipment gives all the work they did a simple honesty. There was only one way to do it, it had to be done right. Today, only a small group of photographers working with available light can approach the quality in those early photos. Most photographers misuse light horribly. They forget that basically there is only one light, the sun, like a super photoflood, all else being reflections. They overload themselves with gadgets and equipment, moving farther and farther away from the simplicity of technique which can leave them free

***Importance of pose** to accentuate beauty of female form is demonstrated. Pose is beautiful only when lines of body compose well. Stahl's proportions are: width of shoulders equal to hips; crotch halfway between top of head and feet; nipples halfway between top of head and crotch. Two most important curves of torso are indicated by the curved lines in the drawing, right.*



***Stahl** prefers to draw women with "animal allure" rather than the over-idealized women which the public demands.*

***"Pick your masters well,"** says Stahl. Judging from his style, he evidently is somewhat partial to the French Impressionists.*

***Provocative charm** of mystery is stressed by Stahl. As in the painting below, he prefers to suggest rather than show.*

to concentrate on the picture. Like an artist who would use a fancy paint brush for fancy effects."

To Stahl, illustration today is a pendulum swinging from painting to photography. He thinks that right now photography is in its ascendency, perhaps at the height of its swing. Eventually the return to more and better painting will come, he is sure.

His own career stands as a shining example of the rewards to be found in the field of commercial illustration. His painting has taken him all over the world and there is more demand for his work than he can handle. It has brought him a wide circle of friends, bright names in creative fields, universal respect in the art world, all the accord due a man who has done well what he started out to do.

His first tubes of paint and brushes came from his grandmother. Whether this venerable woman realized the nature of the conflagration she had started Stahl does not say, but since she is also responsible for his first visits to the Art Institute of Chicago it might be safe to assume that she had more than a passing interest in painting and the future of her young grandson.

From those early years in Chicago, there was never any question in Ben's mind as to where he was going. He never got around to attending a school of art but for a few sporadic lecture courses at the Art Institute. The world around him became his school, and every moment he could snatch from other activities was filled with incessant drawing.

In 1932 at 20 he was ready.

The depression was in full swing and art talent was

***Beauty is emphasized** by contrasts. Picture made for Illustrators' Ball depends upon ugliness to accentuate beauty.*

"Paint with soft edges," is Stahl's advice to young artists. "Avoid painting in hard, brittle manner — remember that handsome girls have a soft look."

going begging, but on the strength of the work in his portfolio he landed a job. The studio — Stevens, Sundblum and Stults — was one of the biggest and best in Chicago. There Stahl's talents did not go unnoticed and he was soon working on choice accounts. The experience he was absorbing on the job and the painting that filled his spare hours were ripening his technique and maturing his talent fast.

During the 30's he changed jobs from time to time, working at various studios in Chicago and Detroit, a short interlude on a newspaper, the Chicago *Daily News*, freelancing, even a crack at a comic strip for which he also dreamed up the continuity.

In 1939 he did his first illustration for the *Saturday Evening Post*. It was for a sea story, the first of a long line to come. Other mazagines began sending him stories and by 1943 he felt the time had come to move from the midwest to New York, where he could be close to the publishing center. Then, after his work was appearing with comfortable regularity on the pages of the big national magazines, he moved to Westport, Connecticut.

An hour's ride from Manhattan, Westport is a beautiful little place with as highly concentrated a dose of creative talent per capita as any spot in the world. It was at Westport that Famous Artists Schools, Inc. was born.

The brainchild of Albert Dorne, Famous Artists Schools was started when he, with Stahl and ten more of America's top-rung illustrators, decided there was a real need for an art course, which in addition to basic instruction would give the student the benefit of the long experience and professional secrets of these top men in the field. A home study course, it was set up with the individual as the prime consideration. The textbooks, with thousands of pictures, were done by the artists themselves, each handling a phase at which they were particularly adept. Completed assignments are sent to the school where they receive the personal attention of instructors who themselves must earn a part of their income as working artists to meet the high requirements of the school.

Today, at 43, he lives and works just outside Sarasota, Florida, in a magnificent new home of teak and concrete and glass, with a price tag running into six figures. His only regret is that he has so little time to work on projects of his own. Time is his only enemy—there will never be enough of it for all he wants to do, all the things he wants to try. More sure of his power today, his eagerness can only be compared to that of a fresh-eyed beginner full of wonder and curiosity of the world about him. **o**

Sketches in ink *from imagination is a challenge to knowledge of anatomy. In these groups. Stahl deliberately sought to present variety of poses. To Stahl female body will always be "the most challenging, most difficult and yet the most delightful object in the world to draw or paint."*

SUNLIGHT—representing the vitality that is life—a good model, my camera and my car—that's all I need. With the sun's brightness my camera will describe youth, health and the joy of being alive.

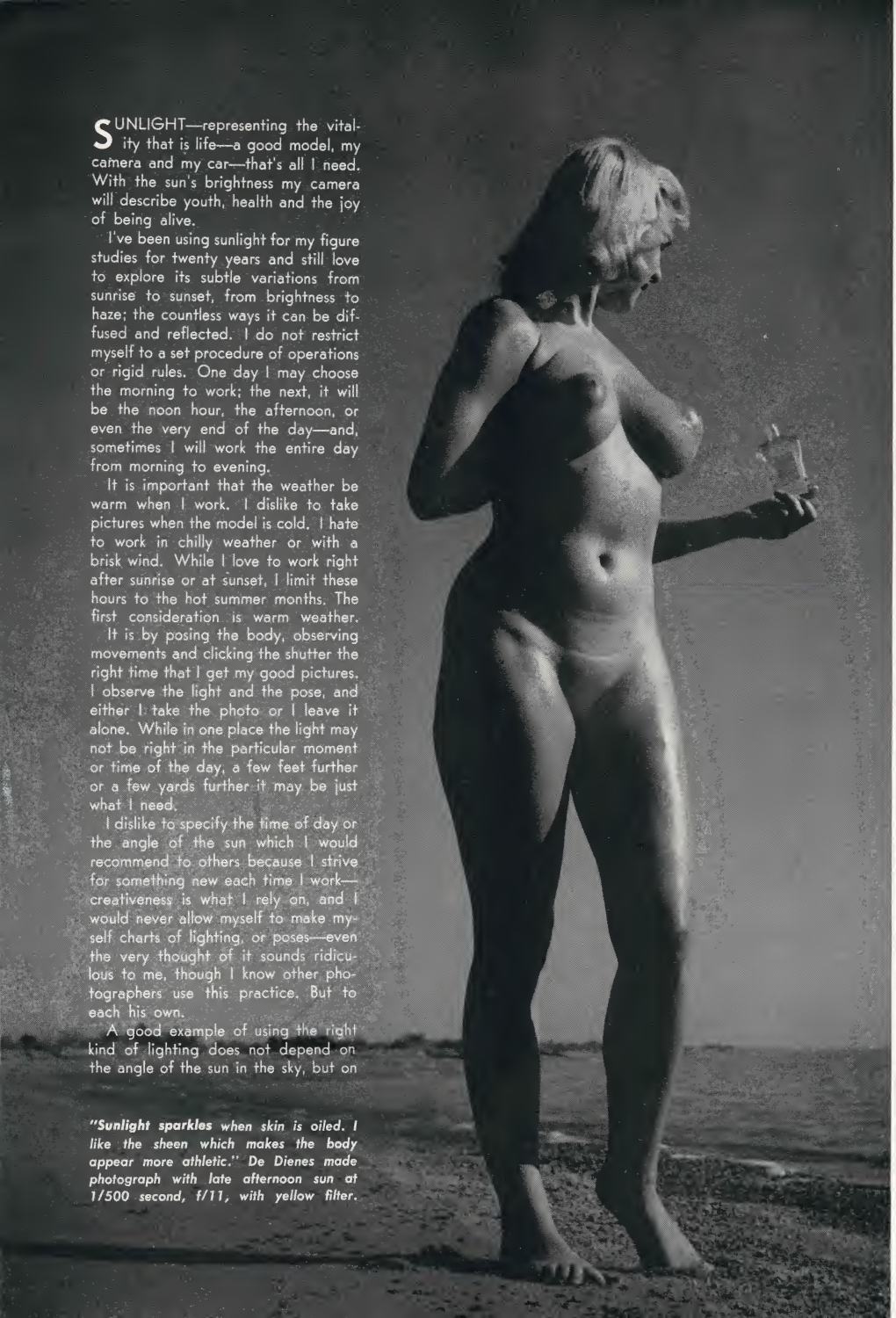
I've been using sunlight for my figure studies for twenty years and still love to explore its subtle variations from sunrise to sunset, from brightness to haze; the countless ways it can be diffused and reflected. I do not restrict myself to a set procedure of operations or rigid rules. One day I may choose the morning to work; the next, it will be the noon hour, the afternoon, or even the very end of the day—and, sometimes I will work the entire day from morning to evening.

It is important that the weather be warm when I work. I dislike to take pictures when the model is cold. I hate to work in chilly weather or with a brisk wind. While I love to work right after sunrise or at sunset, I limit these hours to the hot summer months. The first consideration is warm weather.

It is by posing the body, observing movements and clicking the shutter the right time that I get my good pictures. I observe the light and the pose, and either I take the photo or I leave it alone. While in one place the light may not be right in the particular moment or time of the day, a few feet further or a few yards further it may be just what I need.

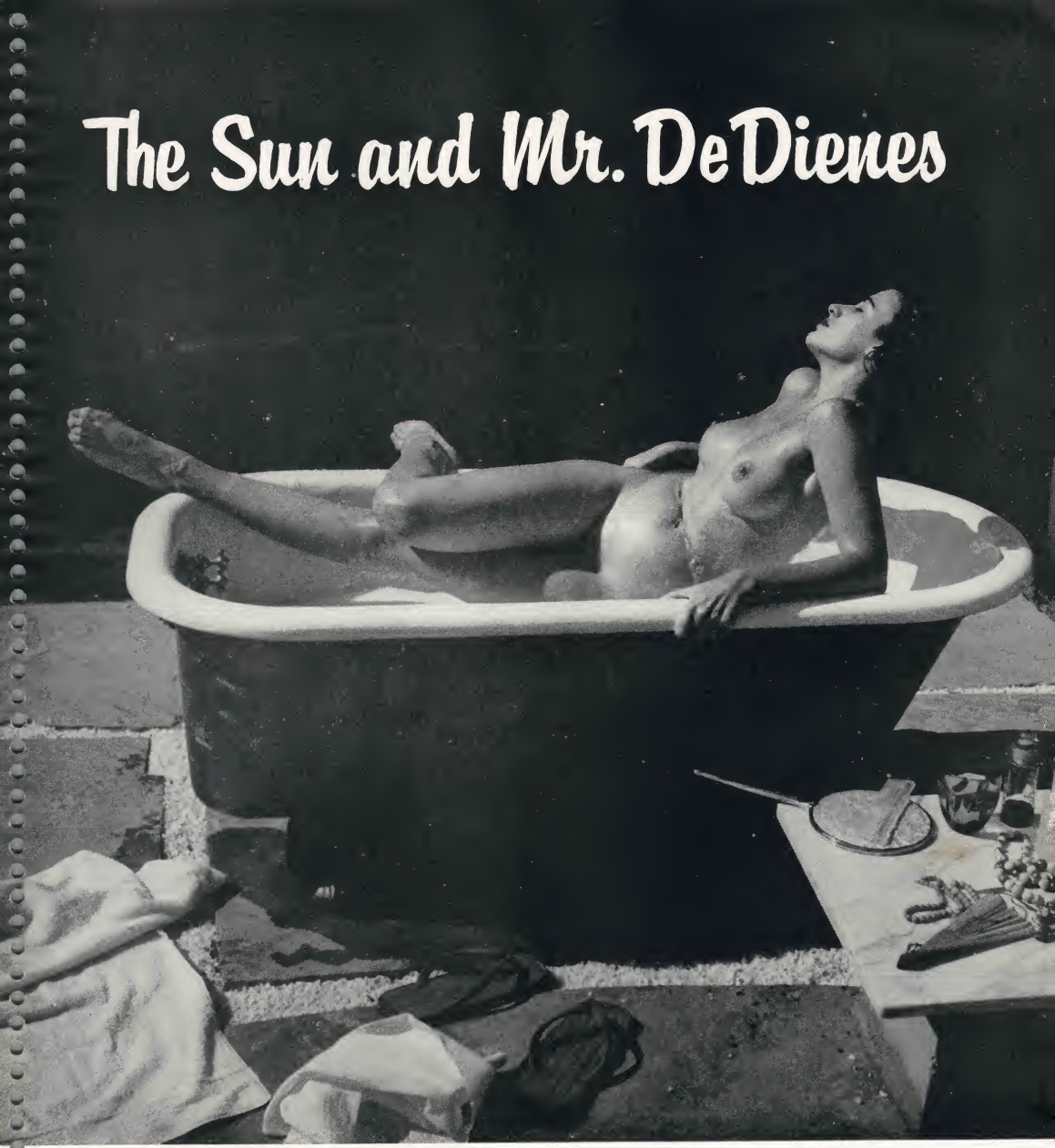
I dislike to specify the time of day or the angle of the sun which I would recommend to others because I strive for something new each time I work—creativeness is what I rely on, and I would never allow myself to make myself charts of lighting, or poses—even the very thought of it sounds ridiculous to me, though I know other photographers use this practice. But to each his own.

A good example of using the right kind of lighting does not depend on the angle of the sun in the sky, but on



"Sunlight sparkles when skin is oiled. I like the sheen which makes the body appear more athletic." De Dienes made photograph with late afternoon sun at 1/500 second, f/11, with yellow filter.

The Sun and Mr. DeDienes



***Impromptu bath** is enjoyed by model in the sharp sunlit contrasts of de Dienes' patio. From the dense shadowed blacks beyond model to the gleaming white of the porcelain oval and the middle gray of flagstones, the picture vibrates with countless tones.*

By Andre de Dienes

my arrangement of posing the model. As far as I'm concerned the sun is good at all times.

If I take an occasional poor photograph, I never blame it on the wrong angle of the sun, or the wrong time of day. I blame it on bad judgment, either shooting too hastily, or too slowly. But I never get discouraged—I know that the next time I will not make the same mistake.

To bring out or accent the beauty of the female form my favorite lighting conditions are: late afternoon sun, sunshine coming through diffused glass, sky light, or side lighting from a large window, or a room where the sole source of light comes from the windows.

Sometimes I bounce the sunlight with a reflector and project it directly on the model posing in the room, or to another reflector placed somewhere in the room, this reflector in turn will reflect the diffused sunlight either on

De Dienes on Lighting Effects:

"Sunlight provides a variety of lighting possibilities. Once the photographer understands the type of lighting and the moods that they can convey, he will be able to make successful pictures. On a dull day I had to wait several hours before getting the bright sunlight I wanted for the girl on the beach. (See photo above.) Then, during a bright day, I wanted to obtain a picture with delicate tones so I posed the model in the shade of a carport. Later, I took two negatives and made a combination print." (See photo, right.)

the model or to any spot I may wish it.

Even though it comes under a general term "sunlight," the sunlight can be varied to a thousand and one different ways, and each little variation and change will give another impression to those who are keenly interested in it. To one it may mean absolutely nothing, to me it means a lifetime work to explore its possibility, and I am constantly experimenting with it to better my work.

For action shots I like a great deal of sunlight. I use the highest speed on the camera—1/500 or a 1/1000 second and since I like to obtain a normal density negative, I never shoot at high speed unless I have enough sunlight to allow a lens opening of f/5.6 or 8. This opening will create enough depth of field for the model to move and yet to stay in focus. I intensely dislike unsharp photos which I get occasionally.

In the late afternoon and at the final moments of sunlight, when the sun gets real weak I quit taking action shots and slow the shutter speed down to 1/25 or 1/50 second. At these moments, inspired possibly by the stillness of the air, the softness of the light—and the poetic quality of everything that surrounds me, I generally take my very best photos. Unfortunately my models are usually quite tired by then, and are very glad to see the sun disappear. However, even after the sun sets, the distant hills are still lit and mountain peaks reflect a glow of sunlight which only the artist can appreciate. It so happens that when I see something like that, it creates such a reaction in me that no matter how far the place may be, I go back again another time, even the following day, to photograph that light and mood.

As I sit writing this article, there is bright noontime sun outside in the garden. The brightest spot lit by it is the flagstone paving, then the sandy granite hill at the far end of the garden; the darkest spot is the corner where the bushes grow. Between the room and the garden the patio, protected from the sunshine, glows in a soft, bright reflected light. Here in the room where I am, there is a softer light, diffused by the rattan shades.

***Soft lighting** suggests relaxed poses; bright sunlight, vigorous action. On these pages are examples by author de Dienes.*

As you can note, even in such a small area as my room, the patio and the garden, there are dozens of variations of lighting. One requires only the ability to differentiate between the varieties and the moods they convey.

A good photo depends on the *right and skillful coordination of the right model in the right pose in the right place with the right kind of lighting.* Selecting a good model and a nice spot to work requires some skill, but to make outstandingly good photos requires creativeness and the proper attitude. The right use of sunlight is as important as the right man behind the camera, for sunlight—important and flexible as it is—is merely a part of the medium. **O**

***De Dienes** is not afraid of distorting nude by use of extreme angles. "It doesn't bother me, instead it helps to accentuate the dimensional effect."*

>

***Late afternoon sunlight** is favored by de Dienes. For better modeling purposes, he used it slightly from side.*

Chi-Town: A dichotomy, freedom versus the concrete ramparts.

Frooman

The Figure and the City

By Richard Frooman

BECAUSE the human body offers such pleasing lines and inner charm, it has understandably become one of the primary art forms. From the early history of art where the human figure was used as the central object in depicting religious and mythological themes, painters have discovered that the figure can be placed in almost any setting by virture of its power to assimilate its surrounding environment.

In the two canvases which are reproduced here are two variations on a single theme: the city. The treatment has been definitely sociological.

The horizontal canvas, "Chi-Town", has as its motivating force the conflicts of urban life. In a sense it becomes a dichotomy, man is oppressed by the world he has created. While the colors are not apparent in this monochromatic reproduction, the blue of the sky—offering freedom, release—is not proof against the city whose ominous ramparts take on a sinister hue of red. The many structures rise and spread out, eclipsing man who, in their shadow, must bend.

While the canvas consists of many competing segments it is unified by the way the figures are portrayed: posture, attitude and activity. The relationship of the figures achieves a geometric continuity which paces the eye through the composition, from left to right and back again, before it returns inevitably to the central figure. The total effect is that of a pyramid with the apex in the center and the slopes to the sides, aligned so that the perspective points back into the picture. Nine figures with four on each side of the center; the symmetry by groups: one, three, one, one, two, one.

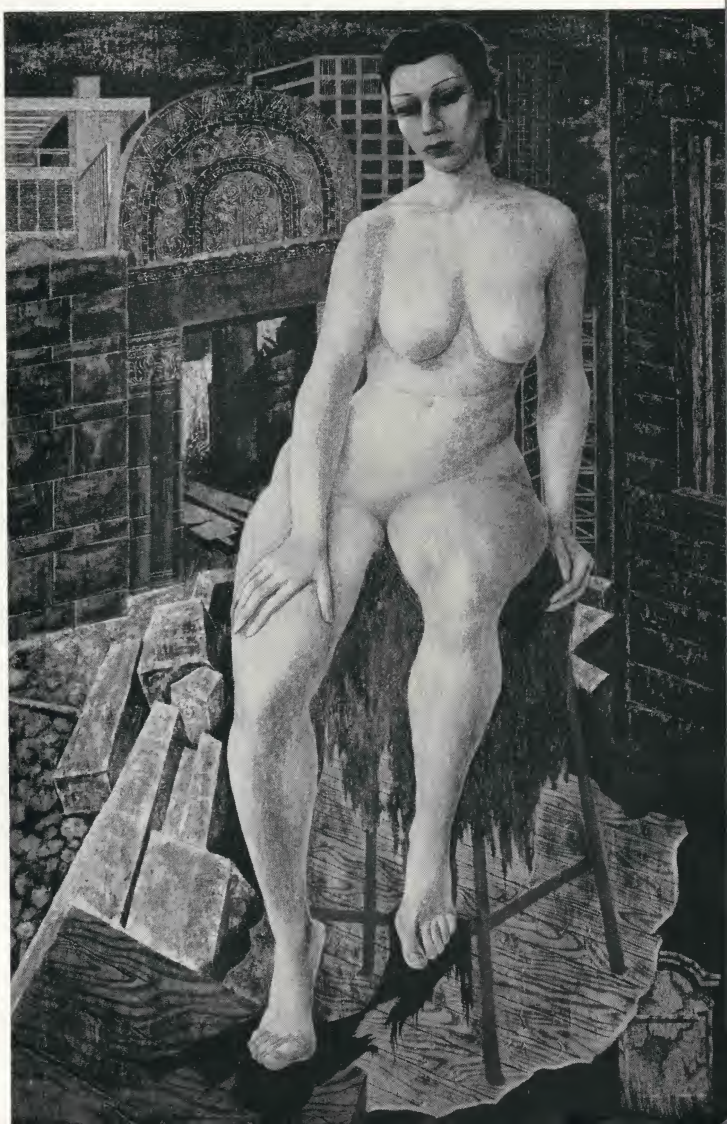
All the elements of the composition coalesce with the central figure. The couch is red as are the buildings. The shawl she holds to her bosom is blue, as is the clothing of the two men at the right, and the pants of the boys at the left. In her the life principle is personified as reclining on the world which men have created and covered with the male principle, the active agent, as it were, in token of possession. Her hands perform both the passive function of hanging and pointing, and the active one of drawing her vitals inward. She joins the active and the passive, the sinister and the oppressive, the tense and the relaxed.

The second painting, "Waiting," develops the same theme as portrayed by the first painting.

In the background the blue sky sets off the newer styles in building. The structures are large with sweeping lines; but there is no indication of organic life in them. The red and yellow structures behind the left shoulder of the nude tower higher and higher into the sky, their steel girders showing in a clear network. The sky shows through them, for they are mechanical and incomplete. They are incomplete as buildings, while the completed structures are in a sense incomplete without the life in them. To the right is a gravestone, symbol of decay and death. The old faces the new. As structures go up others come down; but the human figure pliant and placid throughout its extent, overcomes the animus of decay.

Emphasis on the figure is secured by a technique of tracing it out. A line runs from the periphery of the floor, up the right side of the figure, around the arch of the old mansion, down the columns to the fallen masonry which direct the eye like an arrow back to the figure. Thus a line which traces out the figure seems to move back and forth, forcing the attention to the figure. **O**

***Waiting:** Man builds and destroys.*



Studio Lighting:
There Are No Secrets

***Speedlight set-up** for figure studies is favored by Keith Bernard. Through experience with this type of lighting, Bernard can rapidly estimate the speedlight's intensity and its direction.*

By Keith Bernard

SINCE the beginning of time man has attempted to record the elusive beauty of the female form. Painted on the walls of caves with simple vegetable colors or hewn out of stone, man's attempts have been successful to varied degrees. A study of Renoir, Manet, Degas and dozens of other masters offers the conclusion that the challenge presented by the female figure is ever present.

Whereas the painter or sculptor can vary his background, the actual shape of the figure, the lighting or any part of the basic set-up, the photographer is trapped in a recording medium. Study the masters' works as I have, note the lighting, the poses and try to copy their striking effects. You will find they are almost impossible to duplicate. The artist has the advantage of being able to alter nature in order to achieve their results.

You will find that the lighting in a painting cannot be duplicated by using a single light source such as it appears to the naked eye viewing the results. A foot will be lighted which the trained observer will note could not be reached by a light striking the back of the subject in the painting. A hand in another painting receives the same treatment. Why? For the effect created, and it's well worth the unrealistic approach. Yet one thing is always true—it looks right to the viewer. In shots taken outside the studio the photographer now has the aid of an artificial source — the flash bulb — for a fill-light to help overcome the density caused by the shadows. Shadows which do not hinder the painter who can control their density at will. In the studio the photographer can approach closer to the plane of the painter. He can control to a

***Sunlight** can be simulated in studio by strong main source, softening the shadows with diffused secondary lights.*

much greater degree the areas of light and darkness and their degree of contrast.

In photography there is no dark secret in obtaining good results, no secret film, no secret developer or formula. Good work is the consequence of careful planning and clever execution. A thousand poorly created shots will result in not even one good picture. The professional photographer does not rely on his experience or luck for one good shot; he realizes that one cannot be sure of a perfect picture by taking just one exposure of each pose. He photographs variations of each basic theme, individual exposures which to the rank amateur might look identical. To the practiced eye, however, one variation will be the best. If the series of slight changes of the pose were finished and final prints made, anyone could select the best one because it would be the most pleasing to the eye. Artistically the picture of your choice would have balance, composition, the proper flowing of lines and the correct angle of the figure.

Many times in order to maintain strict control on a photograph, an "outdoor scene" is shot in the studio. For example, a hand-painted background is used to resemble the sky. Props are added for the sake of realism, even to bringing in tons of sand to simulate a beach. Thus, the photographer does not have to live near the beach to do a beach scene.

Often a gimmick can be introduced into the picture to represent a specific time or incident. The contemporary approach is desirable in some cases in order to make a deliberate point. Draperies, props, etc., become the method of adding a date or time element to the picture. The modern theatre demands this time element. With this in mind the so-called burlesque, or strip artist becomes a rhapsody in rhythm. The addition of a telephone, for example, adds a modern trend, harmonizing with the contemporary hair styling.

To the artist who turns to the camera to capture a fleeting pose as a basis from which to paint I would recommend the use of a single light source for the photograph. An on-the-camera flash or a photoflood bulb in a plain reflector will be adequate for the job. Fast film will overcome a weak light source to some extent. The results will be far from good, but the subject will be recorded. Since under normal conditions a single light source will cause a very dark shadow wherever the light fails to strike, it has become common practice to use another source of light to act as a fill. This brings into play two lights on the subject. Since the hair has a tendency to absorb a great deal of light, it becomes necessary to place a special light to illuminate the hair. This light is usually placed above and to the rear of the model, properly screened down to cover only a prescribed area.

All these lights will cast a group of confusing shadows on the background. It is usual to find two separate shadows because of the two lights in front. Therefore the background must

***Standing poses** are usually hardest to light. When source is above model, light falls off at legs. Second light is recommended for legs.*

***Several lights** are necessary, even when simulating sunlight. Close study of kneeling pose, right, will reveal the use of two edgelights.* >

be illuminated separately and evenly, bringing into play another two lights placed carefully on each side.

The main source is the only light considered when measuring or gauging the amount of light on the subject, whether the light source be flash, and a guide number used, or whether a photoflood is the source, and a meter employed. For the beginner it is best to view the scene using this main source of light alone. The eye will not see the deep shadow which the finished print will reveal. Then, to take the photograph, the fill-light is brought into play to fill the shadows. Its intensity is lessened either by moving the light back farther or using a light of less intensity. The hair-light should be viewed when it is lit by itself, so any effect of spill can be noted and corrected. This is also true of background light.

A monochromatic viewer, available at almost any camera store, is a very handy gadget. This helps the photographer or artist to view the subject in tones of gray instead of natural color. It also aids in detecting shadows that would not be noted normally by the naked eye.

Experience has taught me — even with the electronic flash which I employ in my studio — to judge the intensity and direction of light before it is flashed. Occasionally, I will sight alongside the reflector to obtain the exact direction of the light. At all times the

***Try variations** on each pose. Change in placement of hands, lights may improve the picture.*

***Contemporary theme** can be established by placing model in modern setting. However, to keep emphasis on subject, use props wisely.*

basic formula remains — one light to illuminate the subject. Its placement depending upon the lighting style desired. The fill-light is used only to fill shadows created by the main light. Additional lights are refinements and add the finishing touches.

My suggestions to the painter who uses a camera to record his subject and to the photographic beginner would be:

First, master conventional lighting. Learn to recognize the effect of your lighting before you snap the shutter. Then try your own innovations. Experimentations with light can be — like the use of color in modern art — novel and exciting. Don't hesitate when working with a model to try painting with light even though conventional usage is violated. The finished picture is the only standard by which to judge your success. O

***To eliminate** distracting shadows from background, light backdrop separately.*

***For active poses,** Keith Bernard finds speedlight the best. Dancer Betty Howard rehearsed action with the photographer until timing to catch peak of action was established.*

Low key: *Spotlights are in order. Main light is at right of model, second spot on background. The fill-light is placed at the left of model.*

High or Low-

Key Your Lighting

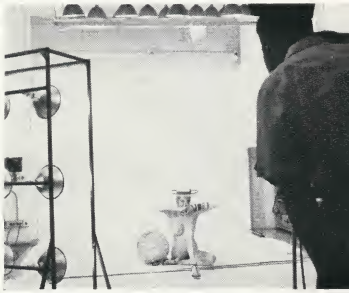
By Peter James Samerjan

WHENEVER I am fortunate enough to have a picture accepted by a photographic magazine or annual, I usually receive a form to fill out. This is known as the technical data form and is used by the editors to caption the photograph. This sheet calls for general information such as camera used, exposure, shutter speed, and lighting. Usually "lighting" rates just one or two lines and only a part of the story can be told in that amount of space. To me, the important thing is not what lights were used, but why they were used and in what manner.

There are endless types of photographic subjects, and each one has to portray a certain mood: light and gay, heavy and dramatic, or whatever the photographer has in mind. The type of lighting he selects will put his story over more than any other piece of equipment he owns. So, it is evident that knowledge of lighting, both artificial and natural, is most important in achieving the best possible results.

Photographing the figure is not merely an artistic release for a photographer. It can also teach him a great deal more about photography. Many photographers have become more proficient in posing and composition by experimenting with nude photography. But more important, I think it is an excellent testing ground for learning about lighting.

We usually divide lighting techniques into two classifications — high key and low key.



High key: *Banks of floods are used for this purpose. Main sources are at left and above. Shadows are soft, delicate, barely discernible.*

***Samerjan** is advocate of the high key school. On assignment for **FIGURE** he concentrated on shadowless lighting style.*

The basic principle of high key lighting is soft, diffused natural-type lighting. It is identified by being almost shadowless. To achieve this flat light, the photographer has many methods at his finger-tips. I will mention some of the simpler ones here.

Outdoors in sunlight: A very inexpensive frame with cheesecloth mounted on four standards placed above the model diffuses the harsh sunlight. This can be used in conjunction with a silver reflector or not, as the photographer sees fit.

Outdoors in shade: The fill light can be controlled strobe — in most of the newer units, the light output can be controlled by merely turning a knob on the unit — a simple handkerchief over the light head, or a silver foil reflector.

Indoors: Bounce strobe works most effectively indoors. After a lot of experimentation, I now work with an 8'x 8' false ceiling over the shooting area, and for even greater reflected light, a white floor and plain white bedsheets hung from the ceiling around the shooting area. This simple set-up gives the pictures a beautiful quality.

Low key lighting is just the opposite in principle. Here the photographer puts harsh shadows to work for him. One usually thinks of low key as being moody and dramatic because of the contrasty lighting. In low key the modeling is done with a main source of light as against high key lighting where it is done more in the actual posing. As you will notice, in each of the high key pictures shown here, the figure is posed in a way to add curves and planes. Since the arms and legs are placed in various ways, they give the body a fluid and interesting line. Note that although a flat high key lighting is used, posing with an arm out, a knee up — it retains the modeling of apparent low key

***Modeling is retained** by posing model in order to offer diverse planes to light. To harmonize with the airy mood, poses should suggest an ethereal quality.*

***White on white** was original aim. Aside from use of props for accents, Samerjan has accomplished this in his series of high key illustrations.*

lighting without being hard and heavily shadowed. The finished picture then, with proper posing combined with high key light, will tend to make the figure look much more natural than with a more dramatic lighting.

In the case of low key lighting, we use it more to set a mood — to put over a more dramatic presentation. In low key lighting the shadows become as important as the high lights, and with this contrasty lighting we see the figure, not as we would see it ordinarily with the naked eye, but with more emphasis. I believe that high key, which began when photographers experimented for a white on white effect, is more natural and what is more important—more feminine.

Each photographer has his own pet type of lighting. Some like to work outdoors with natural light; some feel that artificial lights properly controlled can turn out a work of art. Both, of course, are right. Although everyone has a favorite lighting technique, it is imperative to him as a good photographer to experiment with all types of lighting in order to keep up with modern trends, or to even set a new trend of his own. Each time he sets up a camera, he has to figure out the best lighting to employ to capture the subject before him. **O**

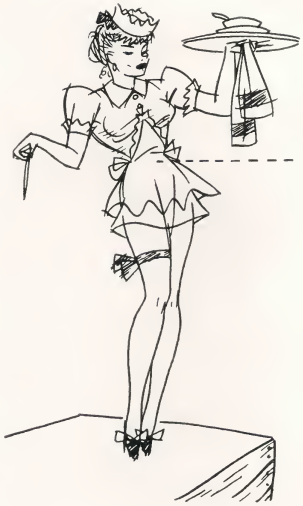
THE INSERTS

Color, page 33:

Sunlight, diffused by plastic blinds and reflected from the white rug, gave high key illumination to color photo by Ed Lange. 4x5 Graflex was used on tripod, 1 sec., at f/8.

Black and white, page 34

Low key effect is attained by dramatic edgelighting in Paul R. Shafer's study. Differing from other advocates of style, Shafer lighted background to outline nude.



THE MODEL IN CARTOONS

By

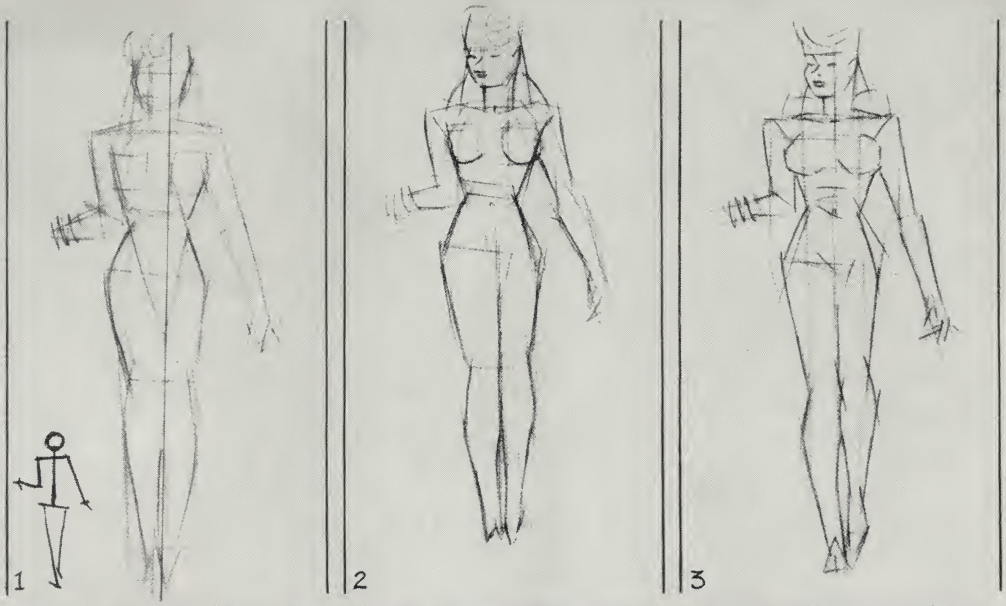
JEFFERSON MACHAMER

THE very shapely, sloe-eyed, full-lipped females who adorn this and the following pages are in themselves the signature of one of the nation's outstanding cartoonists. The man with the inimitably casual style, Jefferson Machamer, was born in the early part of the century in Holdredge, Nebraska where he spent a very precocious childhood. From his first big job with the Kansas City *Star* through a four-year stint at the New York *Herald Tribune*, his rise has been sure and steady. His appealing blondes, mischievous, straggly-haired tykes, and harrassed men (all of whom bear a striking resemblance to the artist, became the rage of the young in heart in the early 'Thirties — a rage which has never lessened.

Currently, Machamer is free-lancing, a state which he describes as: "Free-lancing is working for your wife."

On the next four pages FIGURE presents Machamer's brief instruction course to drawing the model in cartoons.

From Laugh and Draw With Machamer, published by Greenberg: Publisher, copyright 1946.



ONE CAN BE ALMOST HAPHAZARD INDICATING THE INITIAL FIGURE NOTE

THEN SIMPLIFICATION BEGINS BY PULLING PROPORTIONS TIGHTER

MORE SIMPLIFICATION WITH A KNEADED RUBBER ERASER AND LINE STRENGTH

• FROM FIRST ROUGH TO FINISHED DRAWING •

A HOUSE CANNOT BE BUILT WITHOUT A FOUNDATION – NOR CAN A CLOTHED FIGURE BE "BUILT" WITHOUT A FOUNDATION. THEREFORE THE FIGURE IS DRAWN FIRST IN THE NUDE – THE "FOUNDATION" – AND THE CLOTHES – THE "HOUSE" – ADDED TO FIT THE FIGURE'S STRUCTURE. ONE SHOULD DRAW FROM LIFE IN THE NUDE REGULARLY.

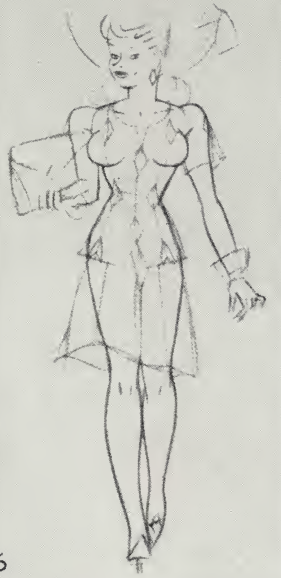
● AT FIRST, SKETCH ONLY IN OUTLINE – THUS YOU ACQUIRE THE FIRST PRINCIPLE OF COMIC DRAWING – SIMPLICITY! ADD ONLY SUCH OBJECTS AS SPOT SCENE AND ATMOSPHERE ●

4

NOW FEATURES ARE MORE SHARPLY INDICATED AND THE FORM ROUNDED

5

THE FIGURE IS BROUGHT TO BARE OUTLINE AND WE ARE READY FOR DUDS

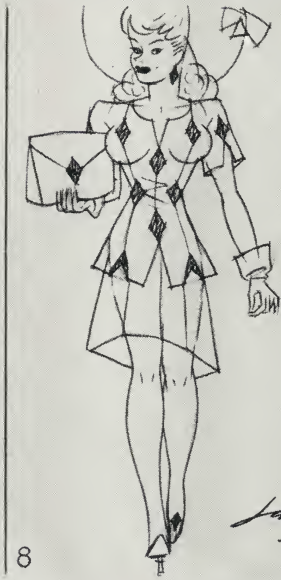


6

CLOTHES ARE PENCILED ON TO FIT THE FIGURE AND ITS PERSONALITY

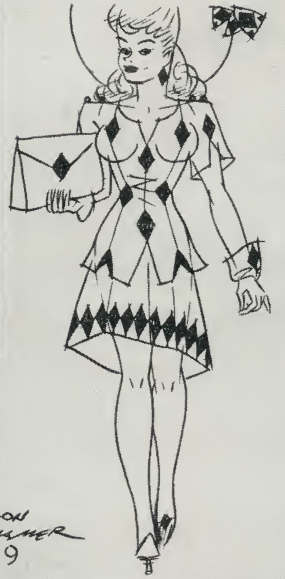
7

COLOR INDICATIONS ARE BLACKED OR SHADED IN ~~~~ CAREFULLY!



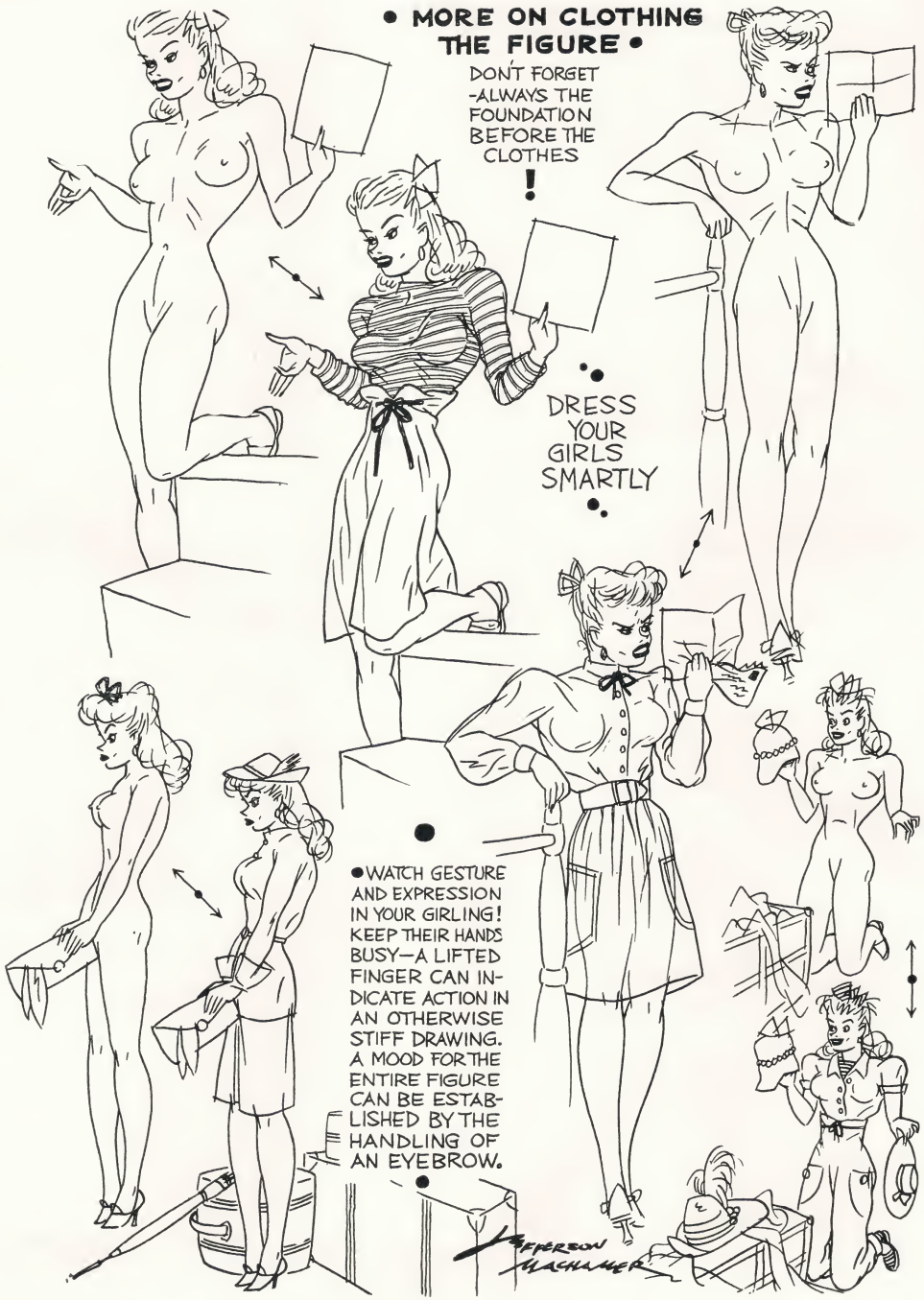
8

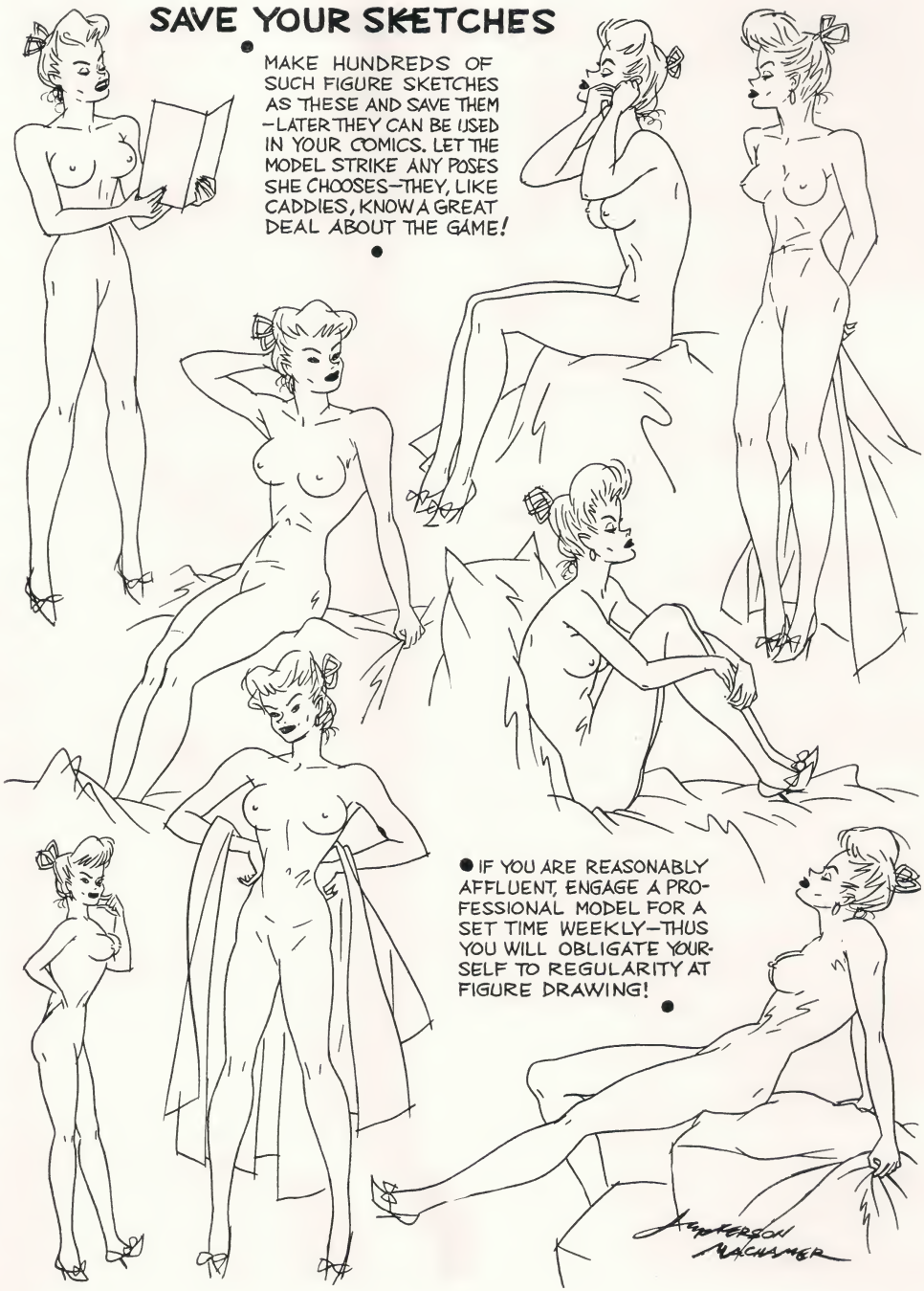
NOW THE PENCILING IS INKED LIGHTLY AND THE INK ALLOWED TO DRY

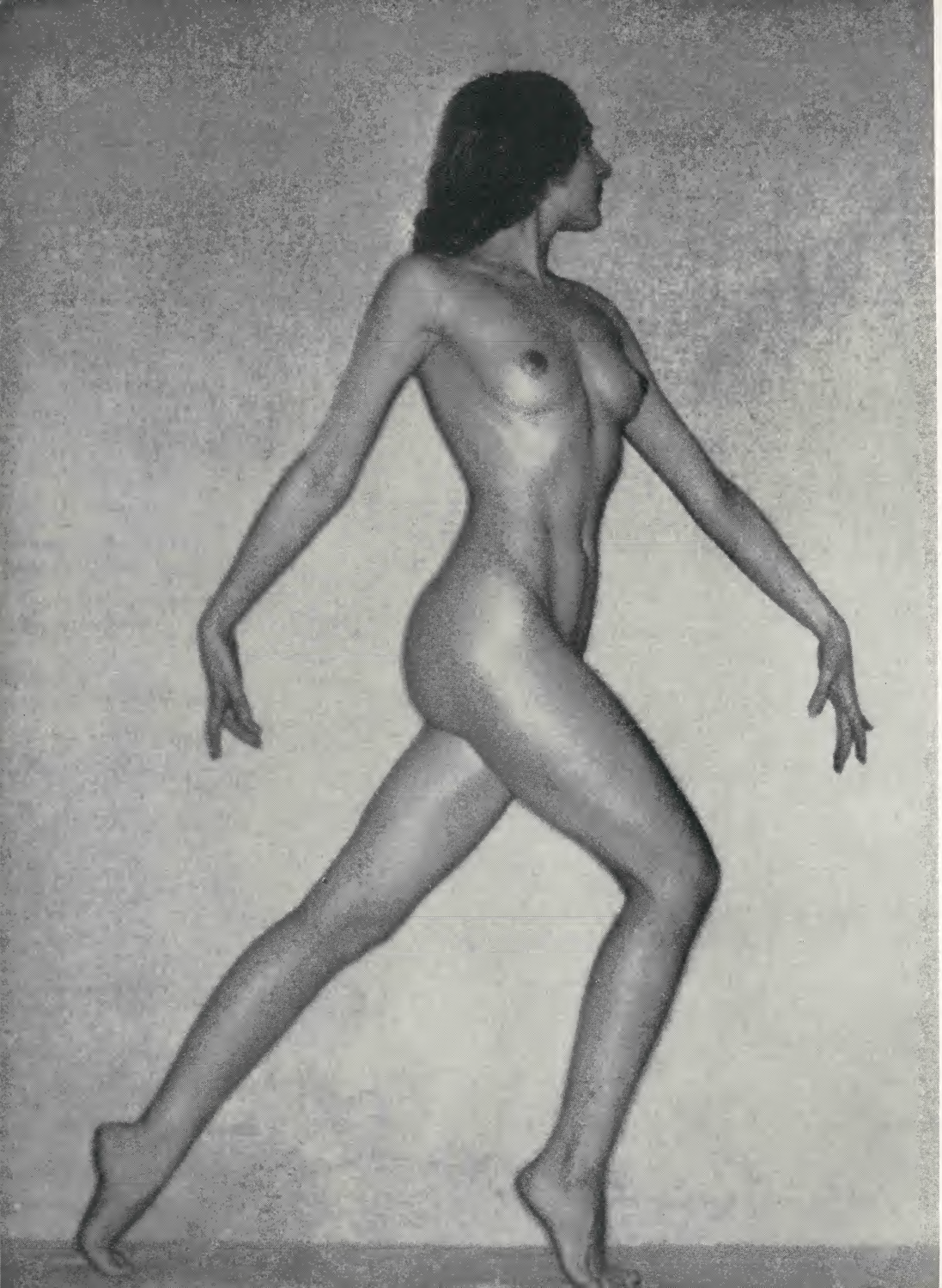


9

THE PENCILING ERASED, LINES ARE STRENGTHENED AND THE "FINISH" IS DONE.


• MORE ON CLOTHING THE FIGURE •
DON'T FORGET -ALWAYS THE FOUNDATION BEFORE THE CLOTHES !
DRESS YOUR GIRLS SMARTLY
• WATCH GESTURE AND EXPRESSION IN YOUR GIRLING! KEEP THEIR HANDS BUSY—A LIFTED FINGER CAN INDICATE ACTION IN AN OTHERWISE STIFF DRAWING. A MOOD FOR THE ENTIRE FIGURE CAN BE ESTABLISHED BY THE HANDLING OF AN EYEBROW.
JEFFERSON MACHAMER


SAVE YOUR SKETCHES
MAKE HUNDREDS OF SUCH FIGURE SKETCHES AS THESE AND SAVE THEM —LATER THEY CAN BE USED IN YOUR COMICS. LET THE MODEL STRIKE ANY POSES SHE CHOOSES—THEY, LIKE CADDIES, KNOW A GREAT DEAL ABOUT THE GAME!
IF YOU ARE REASONABLY AFFLUENT, ENGAGE A PROFESSIONAL MODEL FOR A SET TIME WEEKLY—THUS YOU WILL OBLIGATE YOURSELF TO REGULARITY AT FIGURE DRAWING!
ANDERSON MACNAMER



"Day Dreams", one of Oelman's earlier efforts, won silver medal in competition. Set-up required only two lights.

P. H. Oelman and the Feminine Ideal

By Clarence Koch

***Beauty** of line, form and texture can be successfully depicted with photographic medium. "Etude", at left, successfully combines these assets.*

WHEN someone once asked P. H. Oelman why he did not specialize in the photography of flowers instead of the female figure, Oelman replied, "Nature designed women with the qualities to attract the opposite sex; flowers were intended primarily to attract insects." And it's fortunate, indeed, Oelman chose nudes because in addition to being one of the pioneers, he now ranks with the greatest of all photographers of the female figure.

His desire to photograph nudes dates back to 1932 when "P. H.," as he is widely known, saw a few reproductions of the photographs of Arthur Kales of California and of Forman Hanna of Arizona.

"I realized," P. H. says, "that photography of the figure offered three qualities I considered essential to a pleasing and successful picture: beauty of line, beauty of form, and beauty of texture. It is the last quality in which photography excels all other art media."

P. H. served his apprenticeship on still life subjects. He believes that still life photography is best for developing the technique that is so essential before attempting figures.

"You have no alibis with still life photography," he says, "because you have everything under control: lighting, camera angle, arrangement of material. With, say, landscapes, you can offer excuses like, 'the clouds weren't in the proper place, or the lighting conditions weren't just right.' Not so with still life. And you should not have to offer any excuses for figure photography either. If the result is not exactly what you want, try again until it is. But, by all means, don't show the failures—burn them."

One of Oelman's earlier efforts, a still life picture made with a 15-cent cardboard pin-hole camera, won him a first place in a camera club competition. When one member suggested that P. H. send it to a salon, he thought he better first check with the "expert," a member who once had a print hung.

P. H. recalls that the expert scanned it and finally said, "Well, you might try it. They hang some pretty lousy things in salons!" The print, incidentally, was accepted at Toronto.

Indirectly, Oelman's first model was secured as the result of having the still life accepted at Toronto. When he was ready for his first figure photography, he asked a well-developed, 16-year old miss if she would pose for him. She wasn't sure; she'd let him know.

An hour or so after she left the telephone rang. It was the girl's mother wanting to know what this was all about—his wanting to take some nudes of her daughter.

P. H. says he was so taken by surprise that the only thing he could think of at the time was that the woman's daughter had such a lovely figure it was a shame not to record it. Then he proceeded to mention the great painters and sculpturers who preserved the human figure for posterity. Oelman climaxed his sales talk with, "And you know I'm an international exhibitor? I've just had my latest print accepted at an art museum in Toronto."

"The mother apparently was impressed," P. H. says, "because she readily gave her consent."

Daniel D. Teoli Jr.
Archival Collection

***"Doughnut" lighting** technique is basis for almost all of Oelman's work. This consists of eight photofloods forming a ring around the lens. To this basic set-up he will occasionally add one other light—for purposes of punch in "Souvenir de Paris", left; or to raise the lighting level of the background, to obtain the striking high key effect in "Minuet", below.*

In dealing with a minor, Oelman points out, it is imperative you get the consent of the parent or guardian. And, to be on the safe side, use a model release, get the consent in writing, and duly witnessed. This may save you a lawsuit later on. P. H. says in most cases it was easier dealing with the mother than with the model herself because the mother's influence often swayed a reluctant model. Of course, a model of legal age can sign the release herself.

All models should be paid in legal tender and a canceled check is your greatest protection.

What type of model does P. H. prefer, and where does he find her? Oelman prefers the long-legged, slender (though not tall) type, with a small firm bust, and clear eyes. He pays particular attention to her hands. "Next to the eyes, hands are most expressive," Oelman says. He considers interest and intelligence necessary. He never uses "art class" models since their proportions are far greater than the ideal photographic model, and he prefers "amateurs" to professionals.

P. H. finds his models among his friends and neighbors. One lived across the street. Another was a waitress. One a dancing student. Still another was on the high school swimming team.

How does he get them to pose? "It's simple," he says. "I ask them. They're usually flattered and readily consent."

Occasionally Oelman resorts to advertising for a model

but this consumes time. "The trouble with advertising," he says, "is that I haven't found a suitable way to incorporate the mental qualifications in an ad."

When a suitable model is found Oelman suggests first making a large number of negatives without attempting a picture. By using different poses and angles, you can discover her best qualities and your best camera angle. On future sittings you can concentrate on these qualities.

From these shots contact prints are made to study for faults and to decide what corrective measures are necessary. If one negative is particularly good, an enlargement is made, spotted and mounted to show the model at the next appointment.

P. H. uses a 5x7 view camera with a 12" lens for all his work. At first he used Portrait Pan film, then Super XX, and finally Super Panchro Press Type B. Since most of his lighting is relatively "flat," he exposes 25 to 50 percent less than normal and, using D-76, develops 25 to 50 percent longer than recommended.

Oelman's lighting is simple. His favorite and the light used for most of his work, is the ring or "donut" light, a series of eight #1 photofloods spaced evenly around and close to the lens. This lighting emphasizes the outline of the figure. If the model is placed against the background and the background is not independently illuminated, the shadow of the figure can be seen around the model, emphasizing the figure. This method was used for "Etude," "Andante," "Spring Song," and "Babette II." The same light, plus one additional light on the background, was used for "Minuet."

"I very rarely retouch negatives," Oelman says, "except to remove some minor skin blemish. I do, however, diffuse the print slightly to subdue harsh lines."

Because of failing eyesight it has been about six years now since P. H. has done any photography, but he still serves as advisor and counsellor to those doing figure work. And his pictures exert a far greater emotional response in the viewer than had P. H. Oelman specialized in the photography of flowers. ○

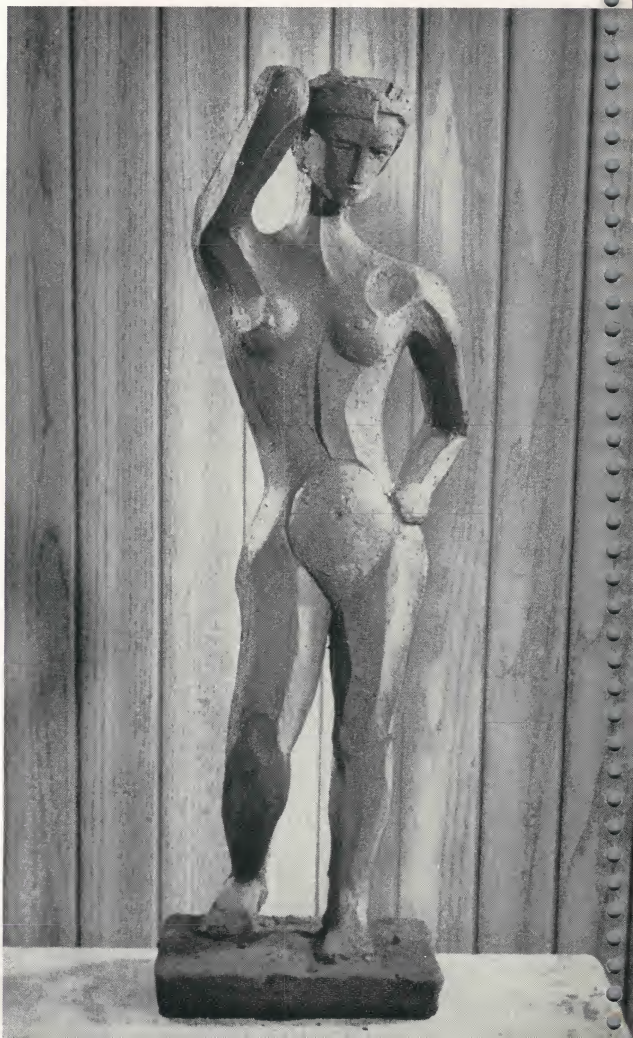
***Ring lighting** used for "Spring Song", left, is Oelman's trademark. Despite this, his favorite photo, "Studio Window", right, was taken by sunlight with flood fill.*

Sculpture in the Round — No. 3

Terra-Cotta, Well Done

Text by Stan Holden

Process pictures of Eugene Deutch by the author.



***Completed figure,** 24" high, is shown after it was fired in kiln.*

Three-dimensional "sketch" with photographs as guide was first step. Sculptor Deutch, shown in studio-showroom made preliminary figure "blocky" and at one-third of final size.

HOW difficult would it be for a sculptor to work solely from photographs? This was the question which intrigued the editors of Figure. For this experiment, initiated a few issues ago, this publication commissioned photographers to arrange a single pose and make a series of photographs which would describe a 360° view of a nude. Sculptors commissioned to work in plastilene and woods turned out excellent results. But then how about other materials?

To partially solve this question, Eugene Deutch, well-known Wilmette (Ill.) sculptor and ceramacist was contacted. His medium: terra-cotta. Deutch, who is noted for his contemporary, abstract approach agreed that the experiment woud be an interesting challenge and assented to the request that his work would not deviate too far from the photographs.

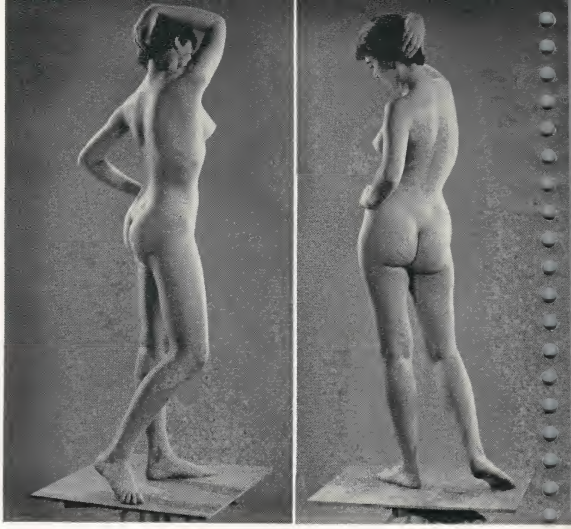
The sculptor's brother, Stephen Deutch, a well-known advertising photographer, was assigned to photograph a model "in the round." The resulting 8x10 prints were turned over to the sculptor, who had never seen the model his brother photographed.

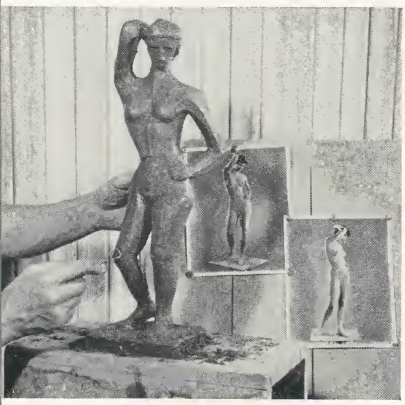
"Since I planned a semi-abstract figure," Eugene Deutch says, "the photographs served more as an inspiration than as a direct subject to copy. Proportions and details were modified as I saw fit. Because Steve didn't know the type of sculpture I had in mind, he presented what you might call general pictures. Had I been in his studio—and knowing how I was going to sculpt—I might have asked for several different shots. His photos were taken from the same camera level throughout the series. I probably would have taken a few extra ones from a slightly higher or lower viewpoint. For abstract or for some other feeling I would certainly want to have a couple of pictures where something would be more elongated. I would also want close-ups of specific areas for detail purposes.

"The photographs of the model showed the contours and planes of the body pretty well. This is where good lighting is essential. Perfectly flat lighting won't do. Actual-

FIGURE PHOTOGRAPHS BY STEPHEN DEUTCH

***Work begins** with "sketch" as guide.*





***Wire tool** is used for final shaping.*

ly, only one or two lights need be used to turn out the pictures, and almost any camera will do.

Deutch's first step in creating the piece of ceramic sculpture was to fashion a small clay model based on the pose in the photographs. This gave him an idea of what the finished piece would look like and allowed him to experiment with shape, pose and proportion. Since the final work was to be 24 inches high, he made the preliminary clay model about 8 inches tall.

Then, working from both the photographs and the rough clay model, he started the larger piece of sculpture. Brown terra cotta clay was built up on an armature, and the form of a girl began to appear. When the figure was almost to the finished stage, it was cut into sections and removed from the armature. Each section was hollowed out to facilitate the firing. (A solid piece of terra cotta clay, con-

***Smaller details** are worked in as piece reaches final stages.*

***Before firing,** piece must be dissected and hollowed.*

taining many air bubbles, might explode if fired.) The next step was to reassemble the figure with the aid of soft clay. It was then retouched and finished before firing. Deutch left the figure in the kiln for about 14 hours, during which time the temperature reached 2,000° F.

"Photographs are a great aid to the sculptor," Deutch believes, "but I still prefer to use a live model at various stages of my work. Perhaps the best way would be to have her come in at the start, when I could sketch her from different angles and also have her photographed, and then have her pose again later on to get details. In between model sessions, the photographs would be superior to relying on one's memory or rough sketches. Few sculptors, if any, can afford to have the model around continuously; her posing fees would be prohibitive. In this respect, photographs can become an invaluable guide." O

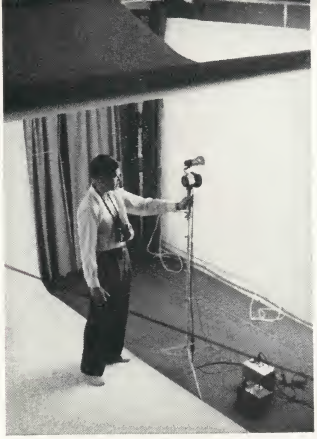
***Terra-cotta**, if not hollowed, will explode when fired.*

***Revolving dais** permitted the photographer to show 360° view of model in single pose. Sculptor found series of photos important in gaining complete knowledge of the pose.*

Speedlights and the Fragments of Time

By Danny Rouzer

Graceful leap *by figure model is frozen by bounce speedlight. Because it offers many advantages over conventional types of lighting, high-speed flash is winning advocates in fashion and figure fields.*



Rouzer and bounce speedlight

WHEN the door was opened to speedlight photography in May 1931, by Dr. Harold E. Edgerton of the Massachusetts Institute of Technology, little thought was given as to the effect his experiments would have on photographing the nude. However, after its success in the fields of industrial, scientific and sports photography, the speedlight has become increasingly popular among the top fashion and figure photographers of the country. Even the master pictorialist, William Mortensen, has switched to speedlight in nearly all of his studio work. For figure photography, the electronic flash is one of the most ideal lighting units ever devised.

One of the advantages in shooting figure studies by speedlight is that the model can work and pose in natural room illumination. It stands to reason that an inexperienced figure model, or an experienced one for that matter, will often feel self-conscious and embarrassed when she is exposed to the scrutiny of bright studio lights.

Then too, when working with speedlights, there is no bothersome glare in the eyes of the model. Speedlights also have the advantage of being

***Edgerton's discovery** is rapidly gaining favor of fashion and figure photographers who cite its many advantages.*

Four freedoms *of speedlight photography are assets which will result in better pictures. They include: no glare, no heat, no strain and freedom of motion. Photographers benefit by working with a confident, relaxed model.*

***Birdlike pose**, almost impossible to shoot by ordinary lighting methods, became simple with wall bouncelights.*

***Ceiling bounce** with strobes provided soft illumination as model Marguerite Empey performed intricate motion.*

cool in operation and in handling. Tungsten illumination generates a great deal of heat which during the course of a sitting can make the studio uncomfortably warm and cause excessive perspiration and fatigue on the part of the model. Also the model doesn't have to hold a pose for an uncomfortably long time, and there is no chance of subject movement due to the short duration of the electronic flash. In fact, the speedlamp has opened a whole new field for the figure in motion and spontaneity of pose.

The photographer, as well, is allowed a greater freedom of movement when shooting with speedlamps, making the tripod an accessory rather than a necessity. He is at liberty to shoot high angles, low angles, long shots, and close-ups within a matter of seconds. He can move around quickly and study the various compositions available from different angles. Moving the camera position only an inch can often make the difference between a good figure study and a poor one.

Speedlamps have a color temperature more near that of natural daylight and therefore, on most panchromatic emulsions, will render crisper and more natural flesh tones. Tungsten lamps have much lower color temperatures and, unless they are judiciously controlled, tend to eliminate some of the delicate skin textures. However, speedlamps will cause red hair to photograph much darker as well as accentuate suntans and skin blemishes.

In economy and portability, speedlights are better by far. Bouncing tungsten illumination from the improvised white ceiling in my studio, I must use 14,000 watts of light in order to shoot 1/50 second at f/4. Using the same film, I can shoot 1/500 second at f/8 using two 200-watt second speedlamps—certainly a saving on the electric bill and on bulb replacements.

When shooting on location, as in someone's home, it is much cleaner and neater to use speedlamps than to lug in large tungsten units that might scratch the furniture, mar the floor, scorch the curtains, wilt the plants, and blow the fuses. A tangle of extension cords is also usually attendant at such incandescent occasions.

In order to position speedlights correctly and to judge their modeling effect on the subject, a small pilot light should be affixed to each unit. Most studio speedlights have built-in modeling lights. However, if the unit doesn't have modeling lights, it's a simple matter to rig one up. I made some by attaching part of a small electrical wall fixture to a piece of 1/8-inch metal tubing that would slip

tightly over the speedlight. It can be slipped on or off at will and it can be corrected for parallax as well.

For the pilot light, I use either a standard 75-watt reflector flood lamp or a 150-watt reflector flood lamp of the Par 38 variety. For occasions when more light is needed, as in bounce lighting, I connect the modeling lights to a Colortran Converter in order to increase the light output. Photofloods could also be used, but a converter has the advantage of three-step operation and the lights can be dimmed after they have been correctly positioned. When necessary, a fast shutter speed can be used to keep the modeling light from registering on the film.

There are three basic ways to determine exposure when using speedlamps. The first is by use of a guide number, derived from the manufacturers data or from actual tests. Simply set the speedlight ten feet from a subject and make a series of exposures at different f/stops. Then develop the film, pick out the best exposed negative, and multiply the f/stop used for that negative by ten. The result is the guide number to use for that speedlamp-film-developer combination.

The second method of exposure determination is to correlate, by test, the ratio of light from the speedlamp to the modeling light read with a standard exposure meter. Once this has been ascertained, it is quite simple to always get the correct exposure by taking a reading of the modeling lights with a regular exposure meter, providing of course, that the same intensity modeling lights are always used. An advantage of this method is that the exposure can be computed instantly regardless of the number of light units being utilized.

If neither of these methods prove adequate, there is a third sure-fire method of determining speedlamp exposure. This is by using an exposure meter designed expressly for taking speedlamp readings. An excellent meter for this purpose is now being manufactured by the General Radio Company of Cambridge, Massachusetts.

***For outdoor studies** speedlight takes role of secondary light. By varying its distance to subject its intensity and effectiveness can be controlled to obtain fine photographs.*

Although this intrument is wonderfully accurate and easy to use, it costs in the neighborhood of $200., so it might behoove one to try his own method of speedlight exposure for a little while longer.

Incidentally, it might be interesting to point out that with speedlights that are triggered by an "X" contact—most of the current models are—it is impossible to fire the speedlamp from the camera unless the shutter is cocked. This is not so when utilizing flash bulbs and a solenoid. With an uncocked shutter the flash bulb goes off when the gun is triggered, and the photographer ends up developing an unexposed piece of film. Even if he discovers his error at the time of shooting, he has still wasted a flash bulb. One more feather for the speedlamp.

In the studio, I prefer to use bounce speedlight for most figure studies. Bounce light gives smooth, glareless, even illumination and delicate skin tones. Shadows fall off and dissipate rapidly. I use ceiling bounce, side-wall bounce, or intermediate bounce from small movable reflectors which can be placed in nearly any position.

As the ceiling in my studio is over 15 feet high and is padded for sound motion picture productions, I have contrived an artificial ceiling by draping seamless white paper over long poles, operating it by pulleys. I can raise or lower the reflecting paper and drape it at a variety of angles for different bounce light effects. When not needed, the whole thing can be lowered, rolled up and stored, or a different color "ceiling" can be raised in its place.

For wall-bounce, I have painted the sides of my twenty foot wide studio a matte white. Whether ceiling, wall, or reflector bounce light is employed, it will be found that the farther the speedlamp is from the reflecting surface, the softer the light; the nearer the speedlamp, the harder the light. Dramatic lighting effects can be achieved by directing the speedlights directly upon the subject. Using photo-eyes to trigger auxiliary speedlamps, cables and extension cords can be kept to a minimum.

Moving outdoors into the natural light of the sun, the speedlight is still an important accessory which can be used in many ways. It can be used to reduce over-all contrasts, to lighten shadow areas, to add sparkle to the eyes, to serve as a main light source with the sun as a backlight, and to create interesting night effects.

Running out of or replacing flash bulbs is a thing of the past, for with the speedlamp there is a reserve of hundreds of powerful flashes. New portable speedlight units are small, compact, and light in weight. Soft and penetrating, balanced in color temperature, the speedlight is the ideal solution to the lighting problems of outdoor figure photography.

However, certain precautions must be taken to insure the best results when using the speedlamp outdoors. To avoid

***Easy to handle,** compact in size, portable speedlight is ideal for outdoor location work—and, it's economical, too.*

***Be careful** when working on gray days. If fill-in is too close, light may overpower sunlight resulting in night effects.*

***4:1 ratio** of sunlight to strobelight can be obtained by taking f/stop and dividing it into guide number. Answer will be distance, which when doubled, gives you exact placement of fill-in in relation to subject.*

double shadows, the speedlamp should be used at, or almost in line with, the camera. Unless some special effect is desired, it is generally best to be sure that the electronic flash is not brighter than the sunlight on the subject.

To avoid ghost images, it is advisable to set the shutter for 1/50 second or faster. Ghost images are caused by two images being recorded on the film; one by the short duration electronic flash, and the other by the slower shutter exposure. This is especially important in shooting any kind of action or movement.

The addition of speedlight to outdoor photography doesn't really complicate matters. The procedure is simple. To balance sunlight, first determine its intensity by taking a meter reading. Then, after setting your diaphragm and aperture to the required settings, divide the f/stop into the guide number prescribed for your unit. The answer will give you the distance in feet that your speedlight should be from the subject for a 1:1 ratio.

To attain the more desirable 4:1 ratio, merely double the distance the speedlight is from the subject. Light, as you know, falls off in inverse squares, therefore you will lose four times the amount of light at twice the distance.

Indoors and outdoors, the modern speedlight is making its contribution to advanced figure photography. For more pleasing and natural looking pictures and for more flexibility in light control, it is suggested that, if they haven't done so already, photographers take advantage of this modern lighting medium. **O**

Henry Moore and the Exploration of Space

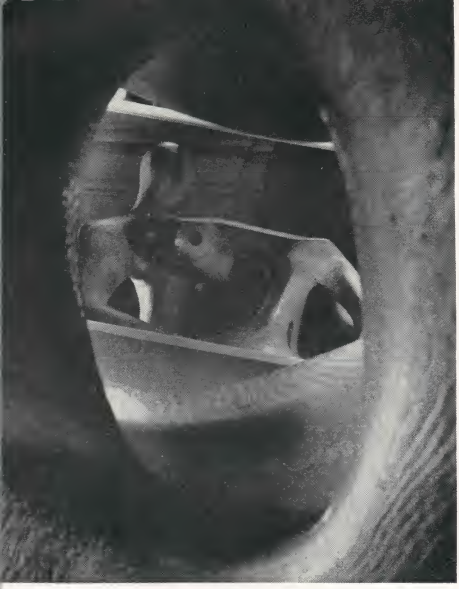
By Clarence John Laughlin

Moore

NO hard and fast rules can be laid down for photographing sculpture, except that in most cases, flat lighting should be avoided since it will lead to the strictly "recording" effects seen in the typical museum catalogue. Since sculpture is made of so many entirely different materials—wood, stone, plaster, bronze, lead, even steel and plastics—each of which reacts differently to light, each piece presents special problems. It is not due to materials alone that difficulties arise; many other lighting problems come from the actual handling of the components and from the design of the sculpture itself.

However, the problems in photographing sculpture are by no means confined to lighting. There are others relating to whether the photographer wants to make only a document or an interpretation, whether he wants to stress surface, or whether he wants to intensify the emotional elements in the design —the spirit behind the form so to speak. Thus, any attempt to reduce the photography of sculpture to a neat set of rules would be essentially meaningless or misleading. All that can be done here is to relate just what was done in the attempt to interpret one particular piece by Henry Moore, one of the most noted of all living sculptors.

Moore's "Reclining Figure" was subject for author's lens. Overall view of elmwood masterpiece appears above.



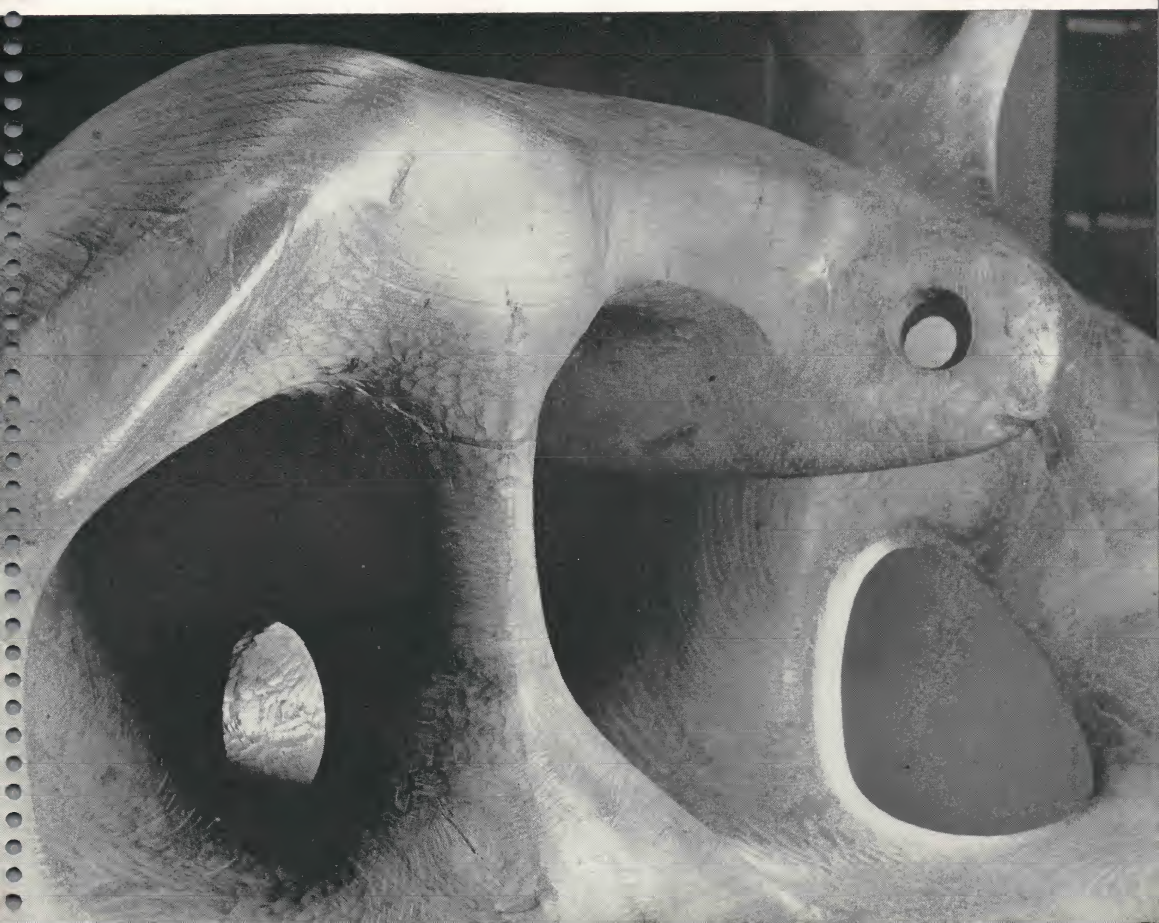
***Literary overtones** are suggested in author's photographs. Below: Laughlin shows triumphs of the hand over the world it has created. Facing page: the thrust of serpent-like figure suggests an attack on the orifice. Right: by means of mirror placed behind the figure, camera peers into the orifice and rediscovers head and serpent.*

The size of this remarkable figure—81" long—as well as the gleaming quality of its wood, made it essential to photograph the figure with daylight—diffused by a skylight—plus two #2 photofloods.

Completed by Moore in 1939 and from the collection of Gordon Onslow-Ford, this figure is on loan to the San Francisco Museum of Art. It can be considered one of Moore's major works and perhaps the culmination of his exploration of hollow space in wood. Also, it probably can be considered—together with certain works of Brancusi and Lipchitz—among the most significant statuaries of our time and among the finest examples of contemporary sculpture now in the United States. This is the beginning of a new era in sculpture; here the sculptor has created not only form and mass, but space as well.

The sculpture, of course, represents an abstraction of a human figure. But because it is full of cavities and is carved of elmwood, which has a beautifully glistening and slippery quality, it is truly feminine, and the photographer has tried to express this to the utmost in his pictures. In addition to the human figure there is a smaller supplementary form with a sort of serpent-like head, not biologically a part of the figure, but nevertheless, plastically a part of the sculpture. Perhaps Moore was making some reference, at least subconsciously, to one of the ancient legends—such as Leda and the swan—though primarily, he must have been chiefly concerned with creating a form perfectly suited to the material he was using, as indeed he has. To the photographer who is also the author, there were literary implications here, too. It is impossible to perceive abstract form without having emotional consequences. Once we have emotional effects, literary and poetic meanings inevitably arise.

For these reasons, then, the photographer not only tried to interpret the exciting plastic potentialities of this figure but also, at the same time, to convey some of its literary overtones. This dual purpose can be judged by the prints where, in each case, we move closer to the figure. **o**



Underwater Nudes-
Peter Gowland and the Mermaids

IMAGINE, if you will, a body suspended in space. There are no visible means of support. Gravity no longer exerts its unflattering pull. Presented with a situation such as this, practically any pose imaginable becomes possible.

This aspect makes figure studies underwater fascinating. Never are two pictures identical and no pose can be duplicated. The model's hair has a way of floating in the direction of the surge, lending itself to strange and unusual effects. The sunlight is concentrated by the ripples on the surface and the female form is clothed in a network of light patterns. Light and water conditions are never the same—thus every picture will be different.

It was rather by accident that I ever started taking underwater nudes. About twelve years ago I was specializing in surf pictures and wanted to protect my Rolleiflex from the salt spray. There were no underwater camera cases available in those days so I fashioned a box out of plywood with a glass top and front. The controls to change film, focus, and trip the shutter were a problem so I asked James Harvey Nicholson if he could finish the job. Harvey was an engineer at North American Aviation and there was nothing he couldn't figure out. The project was postponed, however, due to my going into the Army Air Force and it was six years before the waterproof camera was in operation.

When the case was finally completed it was so efficient that I decided to try something underwater. At that time the Aqua-Lung was making its appearance at Rene's, U.S. Divers in Westwood, California. With the help of a

***Unusual poses** become possible when the body is no longer influenced by gravity. Since light and water conditions are never the same, and poses can seldom be duplicated, no two photographs can ever be identical. In picture, right, the author inspects some of his underwater equipment as the model, Diane Empey, basks in sun.*

***Model Diane Empey** floats on surface as Gowland photographed from pool's edge.* **Cameraman, model enjoyed FIGURE assignment since temperature was over 100°.**

friend, Toni Van Renterghem, we acquired two of these for what we hoped would be some unusual pictures. At that time we had never heard of underwater nudes. Toni was trying a plastic bag case of his own design while I was to christen my wooden contraption. Although Toni had a little trouble getting his very deep. I am very grateful to him for the wonderful functional shots he made of Joanne Arnold and myself working below.

Another wonderful underwater subject is actress Terry Moore. I had the pleasant task of photographing her and Robert Wagner in connection with the publicity for "Beneath the Twelve Mile Reef." Most of the shots were an underwater love scene and were made in the swimming pool of movie writer, John Tucker Battle. Of all the swimming pools John's is the clearest. For successful underwater pictures clear water is most important. I have tried working in the Pacific Ocean several times but the results were unsatisfactory. Most of my underwater

***Model Joanne Arnold,** also an expert swimmer, relaxes between dives. The average per session was 36 exposures.*

***Coming up** for air and glimpse of sunlight, Miss Arnold arches her back and prepares to go down for second shooting session.*

***Shimmering patterns** of light create an exciting background for underwater nude ballet pictures.*

pictures are made in our own swimming pool where we have control of the clarity of the water through the proper use of chlorine and muriatic acid and a filter which operates twelve hours a day through a layer of alum over sand. Another element we control is the water temperature. The pool is heated by means of copper tubing which is imbedded in the layer of cement. Hot water runs through this tubing and keeps the pool at whatever temperature we desire. Because of this system, the water at the bottom of the pool is always warm.

The best underwater pictures are made close up because the closer you are the less water between you and the subject. The more water, the more diffusion to the picture. I prefer shots from three to six feet away. This is especially true in color. The more distance, the more blue are the results.

From the very first attempts I have given up shooting black and white film underwater in favor of color. Since there is a "flatness" beneath the sur-

***Close-up** photos are most successful. Gowland prefers distance of three to six feet away as ideal shooting range.*

***Gowland prefers** to make all photos in color. From these transparencies he makes black and white negs in enlarger.*

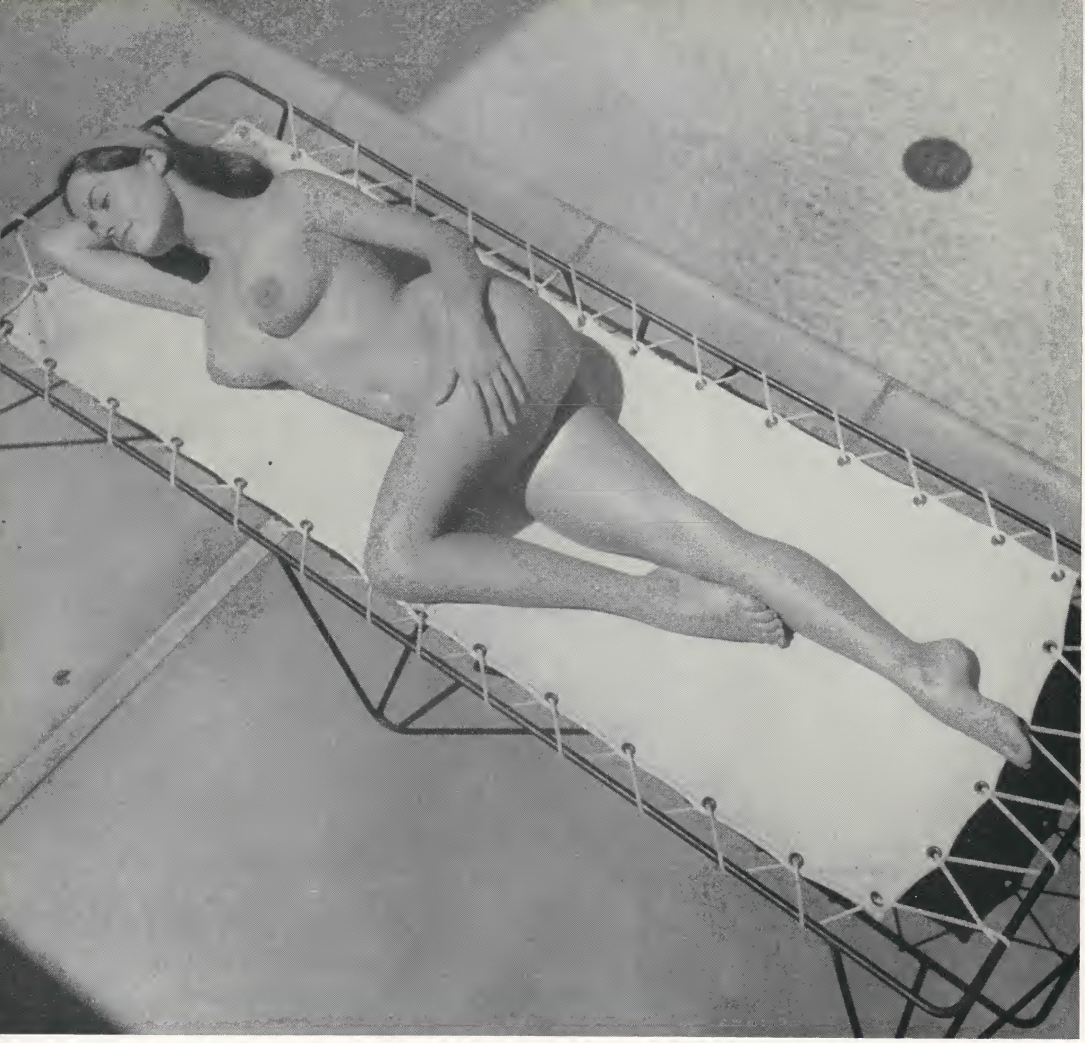
***Clarity of water** is important to good underwater shots. Best results can be gained by shooting in private pools.*

***Striated nude** shows interplay of refracted sunlight beneath the surface.*

face, much tonal separation can be brought about through the use of color. Where, in black and white, a red and blue might both record in a similar shade of grey, this is not the case when using color. By making black and white negatives from the color, any amount of contrast can be obtained. The contrast being controlled by exposure and development of the black and white negative.

Making black and white negatives from color film is a simple matter. All I do is place the transparency in the enlarger and focus on a 4x5 easel. The lens is then stopped down to f/22. All lights are turned out and a sheet of panchromatic film is placed on the easel. I push the automatic timer rapidly (which is equal to about 1/10 second when it is set on "0". The film is then tray developed at 68 degrees for three minutes in total darkness in a regular 2:1 solution of D-72. The same procedure as you would make a print. After a test to deter-

***Gowland and model** at work was pictured by Ben Masselink. Face-plate and fins are only other piece of equipment used by author who can stay underwater for one minute — which means four exposures.*



***Nice work,** if you can get it. Model Empey enjoyed FIGURE assignment since, like all Californians, she loves the water. Gowland, who made this series of photographs in his temperature controlled pool, had no squawks about working in his backyard.*

mine the correct exposure, I go through the whole series making all the negatives and putting them in a light tight box. When all the transparencies have been copied, I usually develop six at a time, much as you would shuffle cards. A more even tray development can be obtained by immersing the film in clear water before you place it in the developer. This also prevents them sticking together. Another benefit of enlarging to at least a 4x5 is the possibility of retouching should you find it necessary. Also the less chance there is of grain.

Underwater photography has made great strides and has become very popular in the last few years. Almost anyone can pick up a waterproof case at the local camera store. Example of this is the plastic bag with glass window that sells for around six dollars. If we have an underwater job today there is no longer the problem of finding the right pool because we have our own in the back yard. At any time of year it can be heated to a comfortable temperature.

The photographs which illustrate this article are from two shooting sessions, one with Diane Empey, the other with Joanne Arnold. I generally average about 36 exposures during an afternoon, 20 good shots being a decent average. Therefore, the pictures reproduced here represent some of my best underwater figure studies from a selection of approximately 40 prints, I hope you like them. O

Daniel D. Teoli Jr.
Archival Collection